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1795

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P R O O F S

FROM

G E M S,

ENGRAVED IN ENGLAND,

By E. BURCH, R. A.

CATALOGUE

OF THE

FOR

FOR MEDALS AND COINS

BY E. BUCKMAN

REGISTERED BY PERMISSION TO HIS MAJESTY

LONDON

PRINTED BY THE AUTHOR

AT THE END OF THE CATALOGUE

1475.03

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Henry Polissade Anchor (Swann Galleries)

A
CATALOGUE
OF
ONE HUNDRED PROOFS
FROM
G E M S,

ENGRAVED IN ENGLAND, BY
E. BURCH, R. A.
ENGRAVER TO HIS MAJESTY,
FOR MEDALS AND GEMS;
AND TO
HIS ROYAL HIGHNESS THE DUKE OF YORK.

DEDICATED BY PERMISSION TO HIS MAJESTY.

LONDON:
PRINTED FOR THE AUTHOR,
NO. 2, PAYNE'S PLACE, KENTISH TOWN.

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12-18-72 allay
TO THE KING.

SIR,

HONOURED, as I have been, by the appointment of Engraver for Medals and Gems to your Majesty, I humbly beg permission to submit the present work, with the descriptive Catalogue, to your Royal Patronage and Protection. Some of the Subjects, from which the casts are taken, were executed more than twenty five years ago; and were then considered by your Majesty's Academicians in so favourable a light, as to obtain my admission as a Member of that respectable Society.

The assistance I have experienced, and the ample helps obtained from the choice selection of books, and rare casts from the antique, deposited by your Majesty's Royal Command in the Academy of Arts in this Metropolis, I gratefully acknowledge; and from thence presume that the Performances in this publication, most of them finished since the above period, will neither tend to depreciate me in the opinion of my fellow Academicians, nor in that of the Public.

(vi)

That your Majesty may live long and happy ; blessing
and blessed by your subjects ; diffusing the benefits of
Arts, Peace, and Elegance, amongst them, is the ardent
prayer of

Your Majesty's

Most dutiful Subject,

And ever faithful Servant,

EDWARD BURCH.

INTRODUCTION.

IF we trace, with any degree of attention, the history of the fine arts, comparing distant times with the present, we shall see, with pleasing astonishment, the rapid progress they have made in this kingdom in less than half a century.

To account for this, we shall almost invariably find that similar causes produce correspondent events.

The author of this work is a native of the country.

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*In this publication the word original is intentionally omitted, as
it would too frequently occur ; the principal part of the
work being from the author's original studies.*

INTRODUCTION.

IF we trace, with any degree of attention, the history of the fine arts, comparing distant times with the present, we shall see, with pleasing astonishment, the rapid progress they have made in this kingdom in less than half a century.

To account for this, we shall almost invariably find that similar causes produce correspondent events.

THE arts require a fostering hand, and generous patronage; when this arrives, genius rears its head, and emulously strives to partake of those honors and emoluments held forth to it. A spirit of taste, and a desire of acquiring many works of the much esteemed, and justly admired ancients having pervaded, many of our nobility and gentry, to their honor be it spoken, free access has been given to artists of merit for their study and improvement. This no doubt has contributed much to the promotion of the arts. I remember, about thirty years back, a circumstance which presented itself to me as a very favorable and promising omen. Being at the Earl of Shelburne's (now

Marquiss of Lansdown) with a gentleman, who was himself a collector (his lordship having honored me with free access to study from any part of his valuable collection,) the aforesaid gentleman commenting on many of the fine specimens which presented themselves, his lordship replied, that he had employed large sums in decorations to his house, which, as fashions altered, might become obsolete; but if he laid out his money in those things, so long as the arts were held in esteem in England, (which he hoped would ever be experienced) they would hold their rank; and experience has happily taught us, that many have thought in the same way, to their own satisfaction, and the honor of their country. When we consider the many advantages held forth to artists in this kingdom, England will not be thought a barren soil for the cultivation of the arts; indeed it may be looked upon as the seat of the arts for many years back: witness the many foreigners of eminence who have settled here, happy in the emoluments and improvements they meet with. As I have spoken freely of the advantages that present themselves to artists in this kingdom, it may be required of me to explain what those advantages are; I with pleasure accept the challenge, and the more readily, as it gives me an opportunity, with gratitude, publicly to declare how much I am indebted for such benefits received:—cast upon the world, young and unexperienced, without assistance from any regular master, (which perhaps proved more to my advantage than detriment)

as it left my mind, free and vigorous, eager to catch at every principle of improvement that offered itself. The arts also being at so low an ebb at that time, particularly in the department I was engaged in, that scarcely any thing but coats of arms were engraved, there being no traces of figures executed in England with any respectability; some few heads indeed were done by Mr. Wray, some by Mr. Natter, and a few others, but no figures of note. I believe it may with truth be asserted, that I was the first in this age who engaged in any degree of competitorship, with the much and justly admired ancients; how far I have succeeded must be left to the candid determination of those lovers of the art, who do me the honor to inspect my works; I beg pardon for this digression, and take up the part I engaged in, viz. The advantages held forth to artists in this our highly favoured island. The first step of lifting the arts from obscurity may justly be ascribed to that truly laudable and patriotic Society for the Promotion and Encouragement of Arts, Manufactures, and Commerce; the Duke of Richmond's Gallery; with a valuable collection of gesses from the most admired figures and busts of the antique; and the Artists Subscription Academy for studying after Nature: if we take these collectively, we shall there find an ample field for encouragement and improvement. First, the above honorable society who gave (with a liberal hand) premiums for history paintings, large and small models for sculpture likewise, and engravings on gems;

and it is with thankfulness that I acknowledge the share I had in these honors and emoluments. Premiums were also given for engravings on copper plate, drawings in various branches: in short, what was most for the fame and opulence of their native country, was generously undertaken by them, and carried on with a spirit which must do honor to any institution.

Secondly: The Duke of Richmond's Gallery—What a scope is here held forth to a capacious mind, to see so grand an assemblage of the most esteemed specimens of antiquity presented at one view! and this likewise a thing entirely new and unthought of (at least among the artists a few years back). How must the fire of genius glow with expectant ardor! I question whether any thing could equal it, especially when premiums were given for studies from this valuable collection, which was under the direction of two very able masters, the late Mr. Cipriani, painter, and Mr. Wilton, sculptor, now keeper of the Royal Academy, under the patronage and protection of our most gracious Sovereign; this is certainly a glorious institution of which much may be said for the honor of our country, and promotion of the arts. The third is the Artist's Subscription Academy for studying after living Models and Drapery.

Much is to be derived from a study of this kind, where artists of the first merit condescend to sit down beside a young student,

(but I have found in England that polite and liberal are synonymous terms, they go hand in hand, particularly in the arts); but what must be the advantage to a young man, who not only receives the benefit of his own studies, but sees, at the same time, the improved taste of those who were esteemed the most excellent in their professions, and had likewise the benefit of instruction, if required. Shall we not call these great things, and worth attending to? I will venture to call them vast advantages, and of which no nation can boast superior.

The Royal Academy, which succeeds these great things, speaks for itself, and perhaps I might lower its esteem in attempting to describe it.

There are likewise exhibitions which ought not to be omitted. The first of these was under the patronage of that truly patriotic Society aforementioned, which absolutely proved the obscure state of the arts already alluded to.

The first year the catalogues were printed with the artists names only, at which time experience proved, that not only their names were generally unknown, but their places of abode scarcely to be found; a clear proof that even men of abilities seemed lost in obscurity, which rendered it absolutely necessary to publish the place of abode with the name of the artist in future, which practice has been continued ever since. Add to this the many valuable collections of pictures, antique statues, &c. which, to enumerate, would exceed the bounds I allot my-

self; suffice it then, that I only mention one, viz. That superb, elegant, and well-chosen collection of Charles Townley, Esq. in which is to be found more than study enough for the life of any artist (or I might say many artists) and find their time well employed.

The many cabinets of the finest antique gems, and a vast quantity of real antique pastes, in the possession of the above-mentioned gentleman, afford an ample field for study, particularly in my branch. We have likewise vast collections of medals and ancient coins; among the collectors of these, my late worthy friend, Dr. Hunter, stands highly eminent, the Rev. C. Crachrode, Mr. Tyssen, Mr. Bindley, and others. These things considered, we may spare the question, whether England is or is not eminent in the arts. I should be wanting in duty to myself, and the art I profess, if I omitted at this time to take notice of an error which I am informed has got into some degree of circulation, viz. "That I do not esteem the antiques," than which, nothing can be more derogatory from the truth: whether this report arose from miscomprehension or prejudice, I will not presume to say; I only wish my performances to undergo a close investigation, it will then be discovered whether I have esteemed the ancients or not. Favor'd with an early introduction to the Duke of Richmond's Gallery, and fired with an enthusiasm, congenial and oft times commendable in young artists, unfettered by the trammels of any master,

(there not being any at that time that I could look to for proper instructions,) without hesitation I immediately chose the ancients for my preceptors, and do not repent my choice yet I must acknowledge that I cannot equally esteem all that is ancient, and, to confine myself to my own line, Dioscorides had a beginning, and I have likewise seen some works of the great Hedlinger (of modern date) in medals, that I should not have known but for the name. The art of engraving on gems in particular, requires greater attention than any art in practice. The eye must be correct, considering the minutia, the hand steady, and with this a great deal of patience and perseverance, to arrive at any degree of excellence. The small number that have excelled, and the high price paid for antiques, prove the truth of these assertions. With the Duke of Richmond's Gallery I united the Artists Subscription Academy, for studying after Nature. From the antiques we learn correctness of outline, just proportion, truth of character, and dignity of style in the highest degree, and which they themselves only acquired by a close attention to superior nature. Gratitude will not permit me to suffer the friendship and benefit I received from my late worthy friend, Dr. Hunter, to pass unnoticed: it is to this gentleman I principally owe my practice of studying all my figures anatomically, as may be seen by some specimens produced; I must confess I ever found it the readiest and (certainly) the surest way; for it is by a proper attention to the

rising and sinking of the muscles, that a true outline only can be formed, and just expression given to the character of the figure: without a proper knowledge of this, it would only be attempting to raise a superstructure without materials, and with it much may be done.

A

CATALOGUE OF GEMS.

I.

MEDUSA.

CALCEDONE.

INTAGLIO.

Earl of SHELBURNE.

COPIED from the Strotzi Medusa in Baron Stoch's collection.

II.

CERES.

CORNELIAN

INTAGLIO.

Lord ELIOT.

From a model, E. B. R. A.

B

III.

YOUNG APOLLO.

YELLOW CORNELIAN. *INTAGLIO.* Prince CZARTORINSKI.

IV.

SIR ISAAC NEWTON.

CALCEDONE. *INTAGLIO.* Prince PONIATOWSKI.

V.

ARIADNE.

YELLOW CORNELIAN. *INTAGLIO.* Princess CZARTORINSKI.

VI.

HERCULES.

CORNELIAN. *INTAGLIO.* Not disposed of.

From a model, E. B.

(3)

VII.

IO.

CALCEDONE.

INTAGLIO.

Not disposed of.

From the antique, in the double character of Io and Isis.

VIII.

RAPHAEL.

SARDONYX.

INTAGLIO.

ROBERT HELEN, Esq.

From a drawing of Signora Angelica Khauffman.

IX.

SAPHO.

YELLOW CORNELIAN.

INTAGLIO.

— DANZIE, Esq.

X.

AN ANGEL.

CALCEDONE.

INTAGLIO.

I. B. CIPRIANI, Esq.

From a plaister bust taken from a monument.

B 2

XI.

MINERVA.

SARDONYX.

INTAGLIO.

Not disposed of.

From a colossal bust in the collection of Charles Townley, Esq.

XII.

ANTINOUS.

DEEP BERYL.

INTAGLIO.

Not disposed of.

From a model, E. B. done from the large bas relief in the Royal Academy.

XIII.

NEPTUNE.

CORNELIAN.

INTAGLIO.

EDWARD GREATHED, Esq.

From a model, E. B.

(5)

XIV.

TITIAN.

YELLOW CORNELIAN. *INTAGLIO.* ANTONIUS ZUCCHI, Esq.

From a model, E. B.

XV.

KING WILLIAM III.

CORNELIAN.

INTAGLIO.

Name unknown.

XVI.

KING GEORGE II.

CORNELIAN.

INTAGLIO.

Mr. ISAAC L'ADVOCAT.

From a medal engraved by Daffier.

XVII.

KING GEORGE III.

CORNELIAN.

INTAGLIO.

Rev. Dr. WILLIS.

From a model, E. B.

XVIII.

APOLLO BELVIDERE.

CORNELIAN.

INTAGLIO.

PRINCE of WALES.

N. B. For this head E. B. received a premium from the Society for the encouragement of Arts, Manufactures, and Commerce.

XIX.

DR. SAMUEL JOHNSON.

BLOOD STONE.

INTAGLIO.

CHARLES BURNEY, Esq.

From a picture of Sir Joshua Reynolds.

XX.

DUKE OF YORK.

ONYX.

CAMEO.

DUKE OF YORK.

From a model, E. B.

(7)

XXI.

MARQUIS OF ROCKINGHAM.

ONYX.

CAMEO.

— HALL, Esq.

From a bust by Joseph Nollekens, Esq. R. A.

XXII.

LOCKE.

CORNELIAN.

INTAGLIO.

PHILIP NEVE, Esq.

From a model, E. B.

XXIII.

LORD CHANCELLOR BATHURST.

ONYX.

CAMEO.

Lord BATHURST.

From a model, E. B.

XXIV.

MR. BROWNE, GARDENER TO HIS MAJESTY.

CORNELIAN.

INTAGLIO.

HENRY HOLLAND, Esq.

From a picture of Nathaniel Dance, Esq. R. A.

XXV.

SECRETARY CRAIGS.

CALCEDONE.

INTAGLIO.

Lord ELIOT.

From a drawing by I. B. Cipriani, Esq. R. A. taken from
the statue in Westminster Abbey.

XXVI.

DOCTOR LAWRENCE.

CORNELIAN.

INTAGLIO.

LAWRENCE, Jun. Esq.

From a miniature picture.

XXVII.

MILTON.

CORNELIAN.

INTAGLIO.

— WAKELIN, Esq.

XXVIII.

POPE.

CALCEDONE.

INTAGLIO.

Name unknown.

XXIX.

EPICURUS AND LOCKE.

CORNELIAN.

INTAGLIO.

R. PAYNE KNIGHT, Esq.

From a model, E. B.

XXX.

INIGO JONES.

CORNELIAN.

INTAGLIO.

HENRY HOLLAND, Esq.

From a picture of Vandyke.

XXXI.

GARRICK.

CALCEDONE.

INTAGLIO.

GEORGE GARRICK, Esq.

From a model, E. B.

XXXII.

ANTINOUS.

CORNELIAN.

INTAGLIO.

D. of MARLBOROUGH.

From the antique, in the collection of the Duke of Marlborough.

XXXIII.

SHAKSPEARE.

YELLOW CORNELIAN. *INTAGLIO.* KING OF POLAND.

From the statue in Westminster-Abbey.

XXXIV.

REV. WILLIAM MASON.

CORNELIAN. *INTAGLIO.* —STONEHEWER, Esq.

From a drawing.

XXXV.

YOUNG JUPITER.

SARDONYX. *INTAGLIO.* H. JENNINGS, Esq.

From a colossal bust in his collection.

XXXVI.

OTHO.

CORNELIAN. *INTAGLIO.* Lord MULGRAVE.

From a coin in the collection of Dr. Hunter.

(11)

XXXVII.

AUGUSTUS CÆSAR.

CORNELIAN.

INTAGLIO.

Lord MULGRAVE.

Copied from a Cameo.

XXXVIII.

EDWARD GREATHED, Esq.

CALCEDONE.

INTAGLIO.

W. RAPER, Esq.

From a miniature picture of Jeremiah Meyer, Esq. R.A.

XXXIX.

BACCHUS.

SARDONYX.

INTAGLIO.

PRINCE OF WALES.

From a model, E. B.

XL.

COUNT DE CREQUY CANAPLE.

TOPAZ.

INTAGLIO.

COUNTESS de CREQUY.

From a miniature picture.

XL I.

DOCTOR DRUMMOND.

CORNELIAN. *INTAGLIO.* JAMES DRUMMOND, Esq.

From a plaister bust.

XL II.

DEMOSTHENES.

CALCEDONE. *INTAGLIO.* CHARLES TOWNSEND, Esq.

From a plaister bust.

XL III.

SILENCE.

BERYL. *INTAGLIO.* Not disposed of.

From a picture of Guido, wherein is introduced the Virgin and Child.

XL IV.

PORTRAIT OF A LADY.

CALCEDONE. *INTAGLIO.* MATTHEW DUANE, Esq.

From a drawing of Mr. Hufley.

XLV.

JUDGE HELLEN.

SARDONYX.

INTAGLIO.

For his Lady.

From a model, E. B.

XLVI.

PORTRAIT OF A LADY.

YELLOW CORNELIAN.

INTAGLIO.

Not disposed of.

From a miniature, by R. Conway, Esq. R. A.

XLVII.

HON. T. WALPOLE.

TOPAZ.

INTAGLIO.

Hon. T. WALPOLE.

From a model, E. B.

XLVIII.

REV. C. DAVY.

CORNELIAN.

INTAGLIO.

Rev. C. DAVY, Jun.

From a model, E. B.

XLIX.

YOUNG APOLLO.

YELLOW CORNELIAN. *INTAGLIO.* PRINCE CZARTORINSKI.

From a model, E. B.

L.

NEPTUNE.

CALCEDONE. *INTAGLIO.* W. PALMER Esq.

From a small Academy model, E B.

LI.

VENUS VICTOR.

SARDONYX. *INTAGLIO.* J. DRUMMOND, Esq.

From an academy model, E. B. She is receiving a wreath from *Cupid*, as having obtained the prize.

LII.

SOPHONISBA.

YELLOW CORNELIAN. *INTAGLIO.* Lady W. W. WYNNE.

LIII.
PARIS.

CORNELIAN.

INTAGLIO.

Baron MARESHALEK.

From a statue in the Royal Academy.

LIV.
ANATOMICAL FIGURE.

DEEP BERYL.

INTAGLIO.

Not disposed of.

Designed as a reposing Hercules. The position taken from nature, at the Royal Academy. In this figure is introduced every external muscle which is requisite for a figure six feet high, with the insertion of every muscle.

LV.
HERCULES MUSING.

CALCEDONE.

INTAGLIO.

Lord FORTROSE.

From a large model in clay, done at the artists' subscription academy St. Martin's Lane. He is reflecting on the past actions of his life, the club, the lion's skin, and distaff, are mingled

together; the distaff predominant, which shews how far Love may have the ascendancy over Virtue and Heroism. But he is pointing to a more degrading circumstance on the small medallion where he sits spinning, and Omphale is marching with his trophies. This is a very early work, and proves E. B. introducing small emblems from the beginning.

LVI.

CERES.

YELLOW CORNELIAN.

INTAGLIO.

WILLIAM GOODWIN, Esq.

LVII.

VENUS WASHING HER FEET.

SARDONYX.

INTAGLIO.

CHARLES SPUNDEN, Esq.

From an academy model E. B.; on the pedestal are small emblems; on one side Leda with the Swan, and on the other Cupid with his Bow. This is likewise a very early work.

LVIII.

BACCHUS.

CORNELIAN

INTAGLIO.

Duke of MARLBOROUGH.

From an antique in his Grace's Collection.

★
(17)

LIX.

OMPHALE.

YELLOW CORNELIAN.

INTAGLIO.

Earl of EFFINGHAM.

LX.

DANCING FIGURE.

CALCEDONE.

INTAGLIO.

Earl of EFFINGHAM.

From the paintings of Herculaneum.

LXI.

SARDONIX.

INTAGLIO.

For a Patriot at Bengal.

From a model, E. B. The figure represents Bengal distressed by war and famine. She is sitting under a tree, on which her bow and quiver hang neglected behind her. The horn is entirely exhausted, and an elephant is introduced as an animal used in war.

D

LXII.

SELF GOVERNMENT; OR, CONQUERING
THE PASSIONS.

CALCEDONE.

INTAGLIO. SAMUEL DICKINSON, Esq.

From an academy model, E. B. represented by a young man stopping a tyger in pursuit of his prey. He holds a curb in his mouth, fixes his foot on a rock, and at the end of the curb is an emblem of Hope, that if he perseveres he shall prevail. The human mind unrestrained, bears no very distant similitude; to overcome which it is absolutely necessary that the person be endowed with resolution, fortitude, and hope.

LXIII.

SACRIFICE TO MINERVA.

YELLOW CORNELIAN.

INTAGLIO.

EMPRESS of RUSSIA.

From a drawing of Signora Angelina Khauffman.

LXIV.

VENUS RISING FROM THE SEA.

BERYL.

INTAGLIO.

I. WILKINSON, Esq.

From an academy model, E. B.

LXV.

HERCULES STRANGLING THE LION.

CORNELIAN.

INTAGLIO.

HENRY JENNINGS, Esq.

From the antique in the possession of William Locke, Esq.

LXVI.

ASSISTING THE DISTRESSED.

CORNELIAN.

INTAGLIO.

SAMUEL DICKINSON, Esq.

From an Academy model E. B. This is represented by Hercules supporting the Globe for Atlas. The wintry signs are introduced as supposing, at that time, it would be more ponderous.

LXVII.

A DRUNKEN BACCHUS.

CALCEDONE.

INTAGLIO.

WILLIAM PALMER, Esq.

From an academy model, E. B.

LXVIII.

GARDEN NYMPH PROTECTING
A FLOWER.

CALCEDONE.

INTAGLIO. Sir JOS. RENOLDS, Kt. P. R. A.

From a model of Mr. Falconet, sculptor to the Empress of Russia. Part of a winter sign is here likewise introduced.

LXIX.

CHIRON AND ACHILLES.

CALCEDONE.

INTAGLIO.

EARL of EFFINGHAM.

Chiron is teaching him to play on the lyre, and at the bottom, in a small medalion, he sits playing ; and to signify that he was a warrior, also a coat of mail, shield, and casque, are introduced.

The idea is taken from a painting at Herculaneum, but the Gem was cut from a model by E. B. with some alterations, particularly in the centaur.

LXX.

VENUS AND CUPID.

CALCEDONE.

INTAGLIO.

PATRICK BLAKE, Esq.

From an academy model, E. B. Cupid is waiting the commands of his mother, and at her feet lie the bow, quiver, and hymenial torch.

LXXI.

THE MUSE CLIO.

CORNELIAN.

INTAGLIO.

JOHN SHEPHERD, Esq.

From a drawing by I. B. Cipriani, Esq. R. A.

LXXII.

VENUS TANTALIZING CUPID.

CALCEDONE.

INTAGLIO.

ANTHONIO ZUCCHI, Esq.

LXXIII.

SACRIFICE TO TRUTH.

CORNELIAN.

INTAGLIO.

— DANZIE, Esq.

From a model, E. B.

LXXIV.

SLEEPING VENUS.

CALCEDONE.

INTAGLIO.

GEORGE UDNY, Esq.

From a model, by E. B. after a picture of Titian.

LXXV.

TOUCHING THE HEM OF CHRIST'S
GARMENT.

CALCEDONE.

INTAGLIO.

Hon. Mrs. ONSLOW.

From a model, by John Bacon, Esq. R. A.

LXXVI.

NEPTUNE.

CORNELIAN.

INTAGLIO. ROYAL ACADEMY, LONDON.

From an academy model, E. B. He is resting on his trident after having crowned the British navy with victory. The rudder is dedicated to him, on which is a wreath of laurel; the British flag is introduced to indentify to whom the victory belongs, and a triton on the urn is founding his conque for joy.

This figure was presented to his Majesty as a proof of E. B's abilities, in his profession for which he was graciously pleased to sign his diploma as a Royal Academecian.

LXXVII.

VENUS ANADYOMENE.

CALCEDONE.

INTAGLIO. JAMES FITZGERALD, Esq.

From a small model of Michael Angelo.

LXXVIII.

SLEEPING BACCHANTE.

CALCEDONE.

INTAGLIO.

Mrs. B. THORNTON

From an Academy model, E. B.

LXXIX.

HERCULES AND IOLE.

CORNELIAN.

INTAGLIO.

Mr. ISAAC L'ADVOCAT.

From the antique.

LXXX.

MINERVA.

YELLOW CORNELIAN. *INTAGLIO.* Gen. CARLETON.

LXXXI.

ALEXANDER TAMING BUCEPHALUS.

CALCEDONE. *INTAGLIO.* —OFLEY, Esq.

From a model, E. B. Alexander having remarked that he was startled at his own shadow, turned his head towards the Sun, at which he became more gentle; then throwing off his cloak he mounted him, and when he turned him, at the end of the career the people gave a shout, and it is said that Philip wept for joy, and said, "O son, thou must needs have a realm that is meet for thee, for Macedonia will not hold thee!"

LXXXII.

MERCURY.

AMETHYST. *INTAGLIO.* Duke of MARLBOROUGH.

From an antique in his Grace's collection.

LXXXIII.

CORNELIA PRESENTING HER
CHILDREN.

CALCEDONE.

INTAGLIO.

L. Visé, COURTENAY.

From a drawing by Benjamin West, Esq. P. R. A.

LXXXIV.

APOLLO.

CORNELIAN.

INTAGLIO.

Captain PHILLIPS.

From a model, E. B.

LXXXV.

REPOSING HERCULES.

CALCEDONE.

INTAGLIO.

Not disposed of.

From an academy model, E. B.

LXXXVI.

CONTEMPLATION.

CALCEDONE.

INTAGLIO.

Hon. Mrs. PARKER.

From a small model, E. B. She is resting on a book, and on the pedestal is Cupid, reaching at a butterfly, to signify the soul must be engaged in contemplation, and on the other side, a wreath of laurel as reward.

LXXXVII.

VENUS AND CUPID WITH A SEA-HORSE.

ONYX.

INTAGLIO.

Gen. PARKER.

From a small Model, E. B.

LXXXVIII.

JUPITER AND LEDA.

CALCEDONE.

INTAGLIO.

J. PRICE CAMPBELL, Esq.

From a drawing of Richard Conway, Esq. R. A.

LXXXIX.

HERCULES AND MENALYPE.

SARDONYX.

INTAGLIO.

Lord BARRINGTON.

The idea is taken from the antique ; but the gem was executed from a model, by E. B. with some alterations. Hercules observing her fainting, clasps her round the body with his left arm, and supports her with his knee, at the same time fixing his right foot firm with the same intent. He has likewise dropt his club, that the other hand also may be at liberty to assist.

The story is, that two sisters of Hippolita, queen of the Amazons, challenged Hercules and Theseus to single combat ; Hercules having overcome his antagonist, observes Theseus, desirous of declining the combat ; but urges him on, and encourages him, till he likewise obtains a victory.

XC.

CHRIST TAKEN DOWN FROM THE
CROSS.

CALCEDONE.

INTAGLIO.

PHILIP NEVE, Esq.

From an academy model, E. B. His mother is supporting him, and St. John is kneeling on the side of the Mount, in a disconsolate attitude, looking at the wounded body.

XCI.

TIME.

CORNELIAN.

INTAGLIO.

Duke of MARLBOROUGH.

From a chafing of George Michael Mofes, Esq. R. A.

XCII.

BULL.

SARDONYX.

INTAGLIO.

Hon. Mr. GARDINER.

XCIII.

BEAR.

EMERALD.

INTAGLIO.

Earl of CLANBRASSIL.

From a model, E. B.

XCIV.

HORSE.

CALCEDONE.

INTAGLIO.

T. PRICE CAMPBELL, Esq.

From a painting of Mr. Gilpin, studied anatomically.

XCV.

LION.

CORNELIAN.

INTAGLIO.

— WHITBREAD, Esq.

From a model, E. B. He is represented as having come from the cavern behind him, and is just ready to spring upon his prey.

XCVI.

BULL.

CORNELIAN.

INTAGLIO.

H. BROMFIELD, Esq.

XCVII.

LION AND TYGER.

CORNELIAN.

INTAGLIO.

SAMUEL DICKINSON, Esq.

From a model, E. B. The Lion having subdued the Tyger, grants him his life on submission. This is connected with two of the foregoing subjects, vide No. 62, Self Government ; or, Conquering the Passions ; and No. 66, Assisting the Distressed. As three instances of the disposition of Julius Cæsar, it is recorded of him, that he had great command over his passions—That he was ever ready to assist the distressed. Mark Anthony, in his funeral oration over the body of

Cæsar, says—if the poor cried, Cæsar hath wept. Did this in Cæsar seem ambition? Yet, Brutus, says, &c.—It is likewise remarked of him, that he was as ready to spare, as conquer.

N. B. The catalogue denotes them to be done for the same gentleman.

XCVIII.

CUPID AND LION.

CORNELIAN.

INTAGLIO.

GEORGE STEVENS, Esq.

From a model, E. B. This is an emblem of the power of love and harmony.

XCIX.

SMALL LION.

SARDONYX.

INTAGLIO.

Earl of EFFINGHAM.

From the antique.

C.

HORSE FINISHED.

The same as described in No. 94.

Curly hair, all the hair that curls and waves. It is the
Curly hair, all the hair that curls and waves. It is the
Curly hair, all the hair that curls and waves. It is the
Curly hair, all the hair that curls and waves. It is the

XCIV CUPID AND LION

From a model by E. B. This is an edition of the poem in
low and handsome

XCIX SMALL LION

From a model by E. B. This is an edition of the poem in
low and handsome

X HORSE FINISHED

The name as defined in No. 100

2008/83

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